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A Madame C. MONTIGNY REMAURY



DANSE MACABRE

Poème Symphonique

D'après une poésie de HENRI CAZALIS

Par

C. SAINT-SAËNS

Op. 40

	Prix nets		Prix nets
Partition d'Orchestre	12 »	2 Pianos à 8 mains par GUIRAUD	8 »
— — format de poche	4 »	Violon et Piano par l'Auteur	4 »
Parties d'Orchestre	20 »	Piano, Violon et Violoncelle; avec Contrebasse et Clarinette (<i>ad lib.</i>)	5 »
Chaque partie séparée	1.25	(Copyright by A. Durand et Fils, 1909)	
Transcription pour Petit Orchestre par H. MOUTON		Piano à 4 mains, Violon, et Violoncelle (<i>ad lib.</i>)	5 »
(Copyright by A. Durand et Fils, 1909)		La Mélodie, Chant et Piano	2.50
Piano conducteur et Parties d'Orchestre	10 »	La Mélodie, chant avec acc! d'Orchestre	
Piano conducteur	2.50	Partition et Parties d'Orchestre	6 »
Chaque partie séparée	1 »	Chaque partie séparée	0.50
Piano à 2 mains par F. LISZT	5 »	Transcription de la Mélodie, Piano à 2 mains	2 »
— — par TH. RITTER	3.50	— — Violon et Piano	2.50
— — par CRAMER	3.50	— — Violoncelle et Piano	2.50
Piano à 4 mains par GUIRAUD	4 »	— — Flûte et Piano	2.50
2 Pianos à 4 mains par l'Auteur	6 »	— — Cornet à Pistons et Piano	2.50

Paris, A. DURAND & FILS, Éditeurs.

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Piano conducteur	2.50	La Mélodie, chant avec acc ^l d'Orchestre.	
Chaque partie séparée	1 »	Partition et Parties d'Orchestre	6 »
Piano à 2 mains par F. LISZT.	5 »	Chaque partie séparée	0.50
— — par TH. RITTER	3.50	Transcription de la Mélodie, Piano à 2 mains	2 »
— — par CRAMER	3.50	— — Violon et Piano	2.50
Piano à 4 mains par GUIRAUD.	4 »	— — Violoncelle et Piano	2.50
2 Pianos à 4 mains par l'Auteur	6 »	— — Flûte et Piano	2.50
		— — Cornet à Pistons et Piano	2.50

Paris, A. DURAND & FILS, Éditeurs.

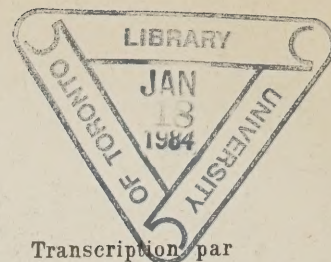
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DANSE MACABRE



M
35
S24
OP.40
1890

Poème Symphonique de

C. SAINT-SAËNS

Op. 40

Transcription par

H. CRAMER

Mouvement modéré de Valse

PIANO.

11 12 ppp pp

f

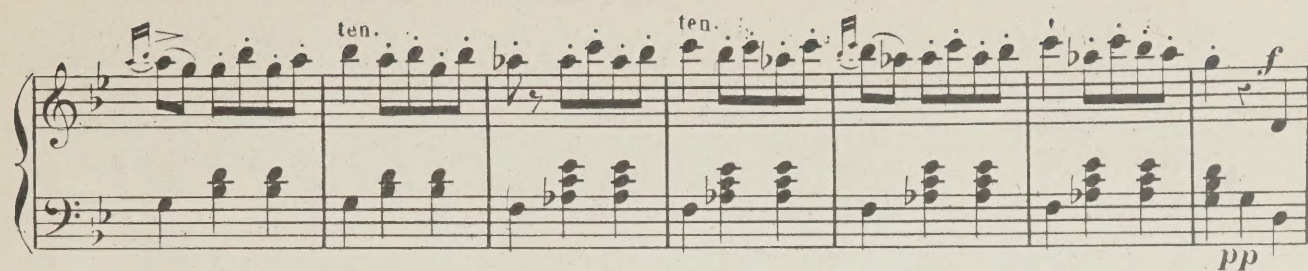
ten.

p

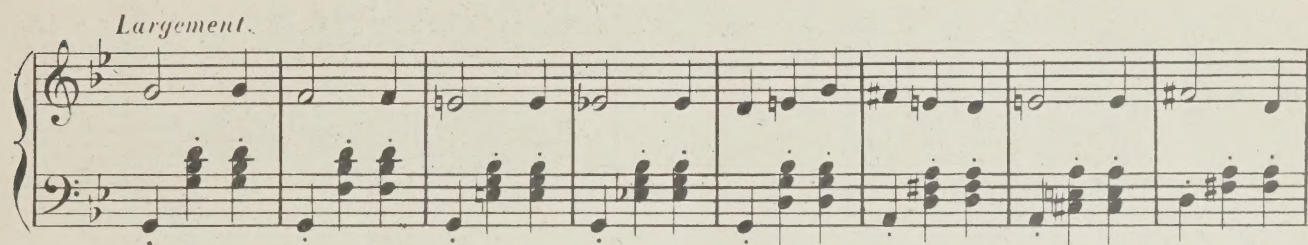
ten.

pp

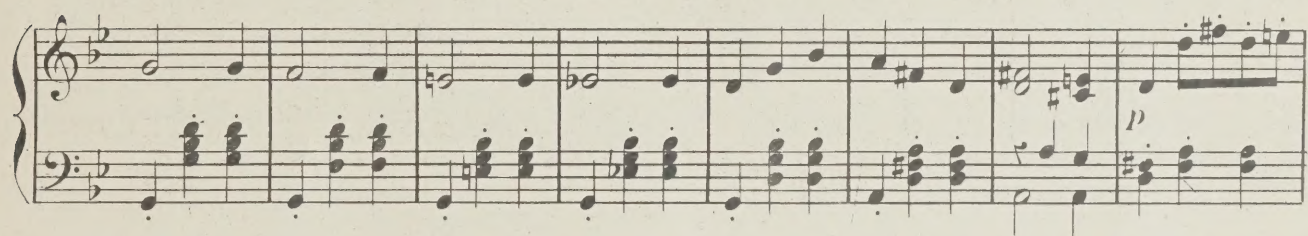
ten.



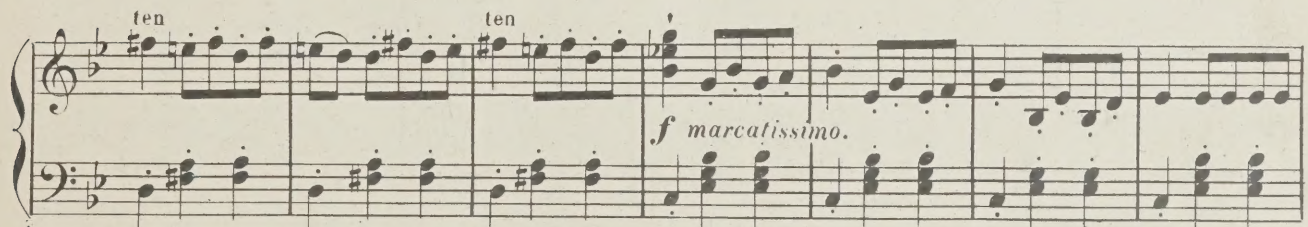
First system of musical notation. The treble staff features a melodic line with slurs and accents, marked with *ten.* (tension) above the staff. The bass staff provides a harmonic accompaniment with chords. The system concludes with a *pp* (pianissimo) dynamic marking.



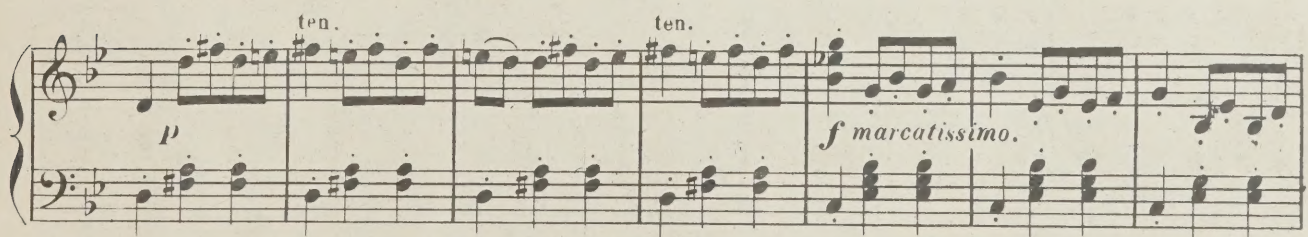
Second system of musical notation, beginning with the tempo marking *Largement.* The treble staff contains a slow, moving melodic line. The bass staff continues with a steady accompaniment of chords.



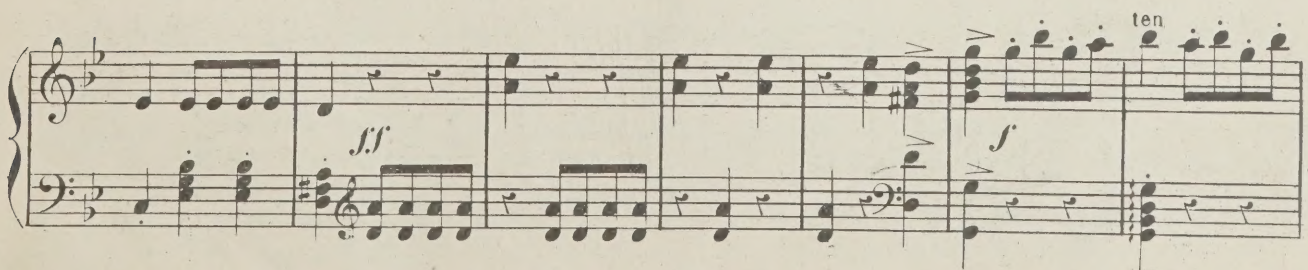
Third system of musical notation. The treble staff shows a melodic progression. The bass staff features a consistent accompaniment. A *p* (piano) dynamic marking is present in the final measure of the system.



Fourth system of musical notation. The treble staff includes slurs and accents, with *ten.* markings above. The bass staff has a steady accompaniment. A *f marcatisissimo.* (fortissimo, very marked) dynamic marking is placed between the staves.



Fifth system of musical notation. The treble staff features slurs and accents, with *ten.* markings above. The bass staff includes a *p* (piano) dynamic marking at the start and a *f marcatisissimo.* dynamic marking between the staves.



Sixth system of musical notation. The treble staff includes slurs and accents, with *ten.* markings above. The bass staff features a *ff* (fortissimo) dynamic marking and a *f* (fortissimo) dynamic marking. The system ends with a *ten.* marking above the final measure.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, marked with *ten.* above the staff. Bass staff has a harmonic accompaniment of chords and eighth notes. A dynamic marking *ff* appears in the final measure of the bass staff.

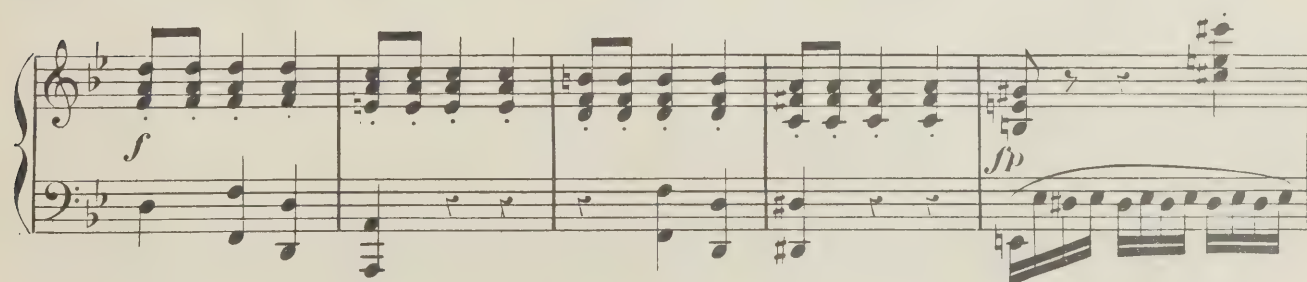
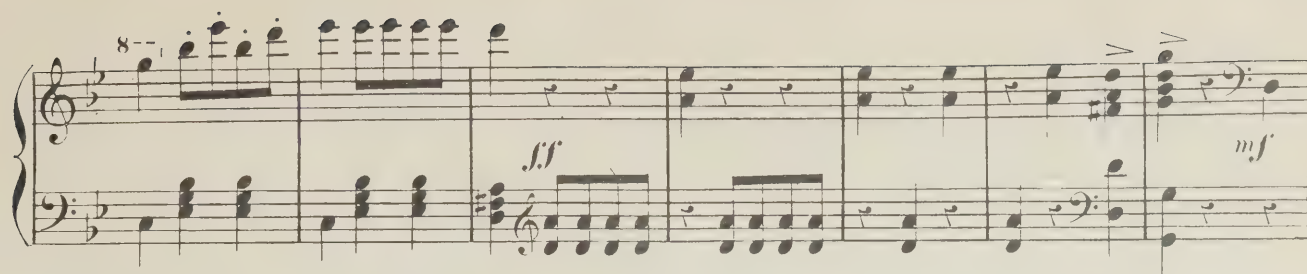
Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with eighth notes and slurs, marked with *ten.* above the staff. Bass staff continues the harmonic accompaniment. A dashed line with the number 8 is positioned above the first measure of the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, marked with *ten.* above the staff. Bass staff has a harmonic accompaniment of chords and eighth notes. A dynamic marking *f* appears in the first measure of the bass staff. The word *Largement.* is written in the first measure of the bass staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, marked with *ten.* above the staff. Bass staff has a harmonic accompaniment of chords and eighth notes.

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, marked with *ten.* above the staff. Bass staff has a harmonic accompaniment of chords and eighth notes. Dynamic markings *mf* and *f* appear in the first and fourth measures of the bass staff, respectively. A dashed line with the number 8 is positioned above the fourth measure of the treble staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes and slurs, marked with *ten.* above the staff. Bass staff has a harmonic accompaniment of chords and eighth notes. Dynamic markings *mf* and *f* appear in the first and fourth measures of the bass staff, respectively. A dashed line with the number 8 is positioned above the fourth measure of the treble staff.



The musical score consists of six systems of grand staves. Each system contains a treble staff and a bass staff. The key signature is one flat (B-flat), and the time signature is 3/4. The first five systems show a consistent pattern of chords in the treble and a continuous eighth-note accompaniment in the bass. The sixth system includes dynamic markings 'Cres' and 'cen' above the bass staff, and 'do' above the treble staff, indicating a crescendo and a final note or chord.

appassionato.

espressivo.

Molto espressivo.

Cresc.

f

Dim.

p

The musical score is written for piano and consists of six systems of staves. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: The first system begins with a *Cresc.* marking. The right hand features a series of eighth notes, while the left hand plays a steady eighth-note accompaniment.

System 2: The second system continues the melodic line in the right hand, which becomes more complex with sixteenth-note passages. The left hand maintains its eighth-note accompaniment.

System 3: The third system introduces a *mf* (mezzo-forte) dynamic. The right hand has a more active role with eighth notes, and the left hand features triplet eighth-note patterns.

System 4: The fourth system includes a *mf* marking and a *Cresc.* marking. The right hand has a melodic line with some triplet figures, and the left hand continues with eighth-note accompaniment.

System 5: The fifth system features a *f* (forte) dynamic. The right hand has a more active role with eighth notes, and the left hand continues with eighth-note accompaniment.

System 6: The sixth system concludes the piece with a final chord in the right hand and a sustained bass line in the left hand.

Dim.

p *pp*

p

p

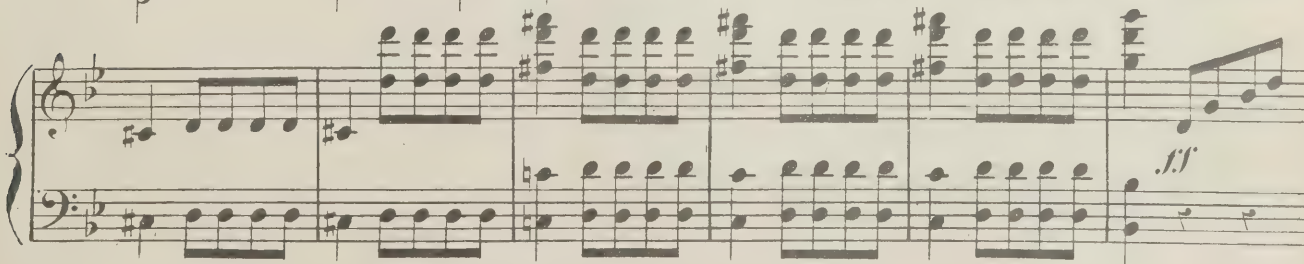
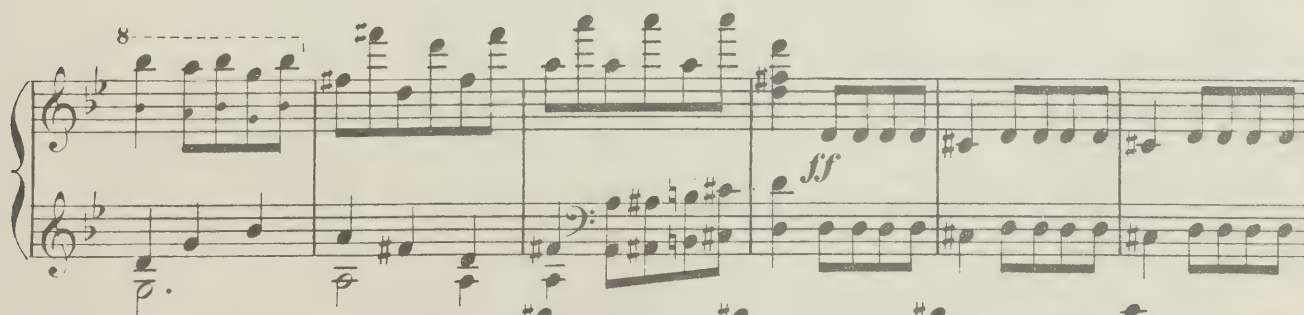
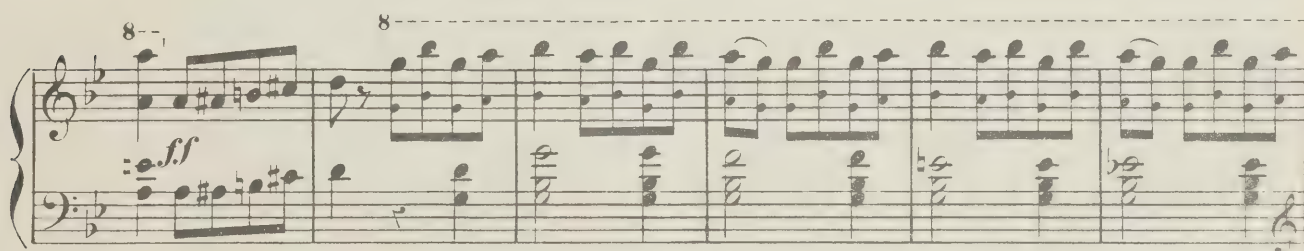
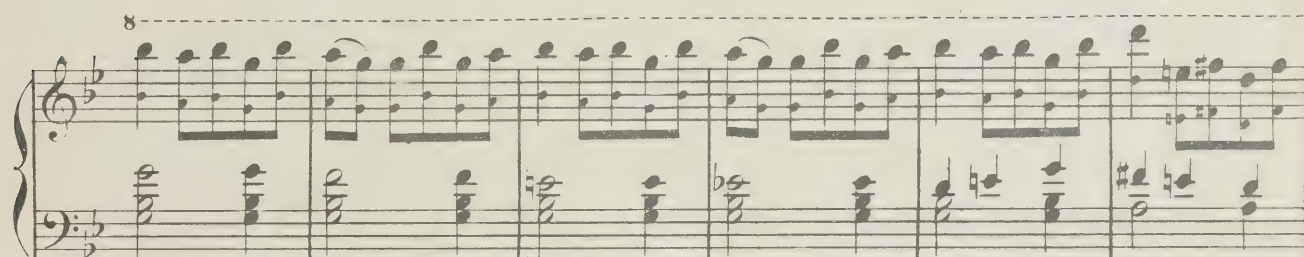
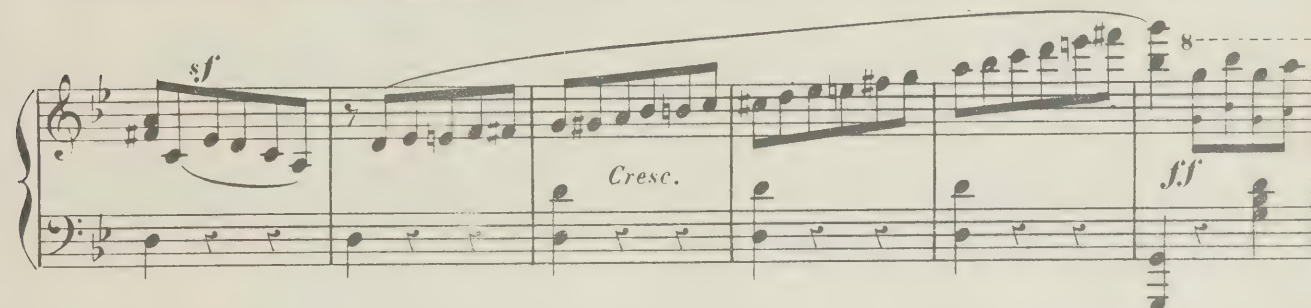
mf

p

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *pp* (pianissimo) is present.
- System 2:** The treble staff has a more melodic line with some slurs. The bass staff continues the accompaniment. Performance instructions *Espressivo.* and *Dim.* (diminuendo) are included.
- System 3:** The treble staff has a melodic line with a slur. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present.
- System 4:** The treble staff has a melodic line with a slur. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *Cresc.* (crescendo) is present.
- System 5:** The treble staff has a melodic line with a slur. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *Cresc.* (crescendo) is present.
- System 6:** The treble staff has a melodic line with a slur. The bass staff has a steady eighth-note accompaniment. A dynamic marking of *f* (forte) is present.

The score concludes with a final chord in the bass staff marked *ff* (fortissimo).



This page contains six systems of musical notation for a piano piece. The notation is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff of each system. The key signature is one flat (B-flat). The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second and third systems introduce more complex melodic patterns, including triplets and slurs. The fourth system features a more active melodic line with slurs and a dynamic marking of *ff animato*. The fifth and sixth systems continue the melodic and harmonic development, with the sixth system ending with a *fff* marking. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

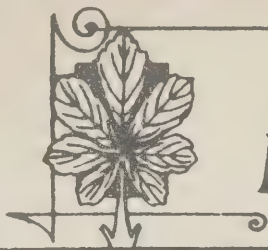
Tempo 1^o

p *pp*

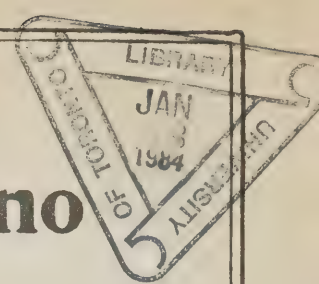
f *déclamé.* *Dim.* *p*

a Tempo *p Dim.*

ppp *una corda.* *pp* **FIN**



Musique Moderne de Piano



LE REFRAIN DE PERRETTE

F. BINET

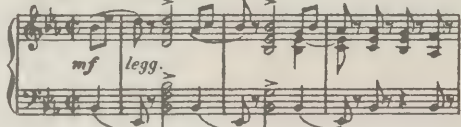
Gaiement



BAVARDERIE

A. DURAND
Op. 95

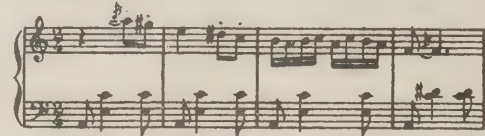
All^o vivace



SÉRÉNADE A IZEÏL

GABRIEL PIERNÉ

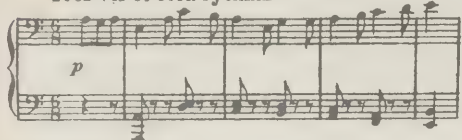
All^{to} mod^{to}



RONDE FRANÇAISE

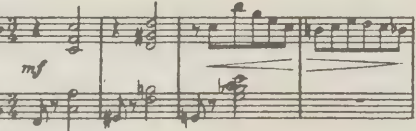
L. BOËLLMANN
Op. 37

Très vif et bien rythmé



SIXIÈME VALSE

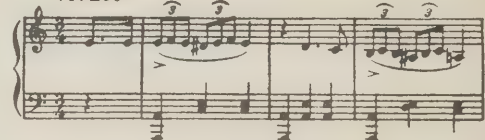
A. DURAND
Op. 96



VALSE CANARIOTE

C. SAINT-SAËNS
Op. 88

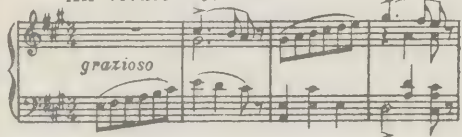
Vivace



SCHERZANDO

C. CHAMINADE
Op. 10

All^o vivace



AIR DE BALLET

J. DURAND
Op. 17

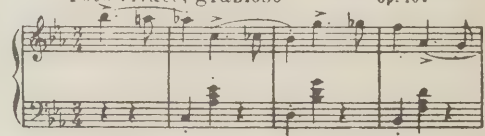
Allegretto



VALSE MIGNONNE

C. SAINT-SAËNS
Op. 104

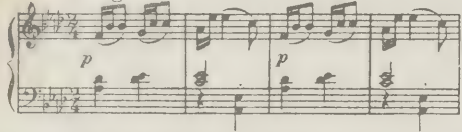
Poco vivace, grazioso



INTERMEZZO

C. CUI

Allegretto



RÊVE VÉCU

B. GODARD
Op. 140

Moderato



SCARAMOUCHE

F. THOMÉ
Op. 26

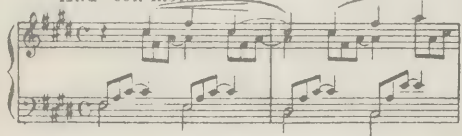
Allegretto



ARABESQUE (N° 1)

C. A. DEBUSSY

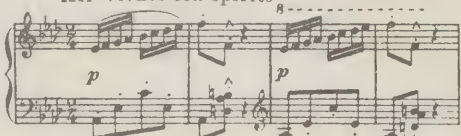
And^e con moto



LE FURET

TH. LACK
Op. 163

All^o vivace con spirito



LÉGENDE DE L'UKRAINE

F. THOMÉ
Op. 28

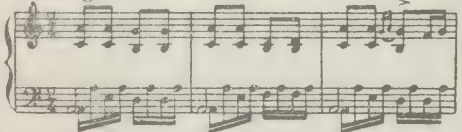
Moderato



PASSEPIED

DEDIEU PETERS
Op. 40

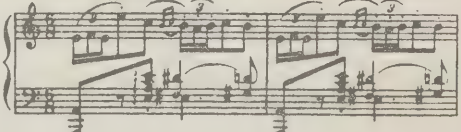
Allegretto



BARCAROLLE ORIENTALE

TH. LACK
Op. 169

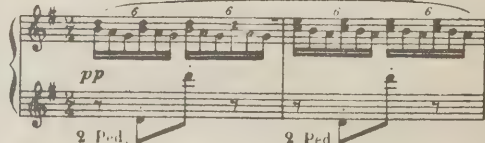
And^{no} grazioso



CHANSON DE L'EAU

H. LUTZ

All^{to} vivi.



HUMORESQUE-VALSE

V. DOLMETSCH
Op. 100

All^o vivace



TOCCATINA

P. LACOMBE
Op. 85

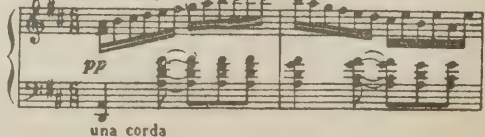
All^o molto.



IMPRESSION MATINALE

G. FALKENBERG
Op. 22

All^{to} vivo



Musique Moderne de Piano

Op. 98

Gracieux sans lenteur

A LORÉE DU BOIS

F. BINET



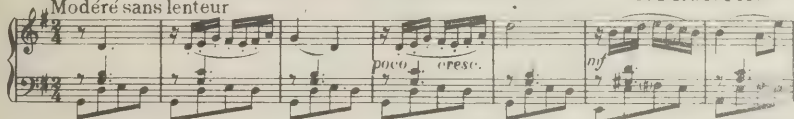
A TRAVERS CHAMPS

F. MERIGOT



SA DERNIÈRE LETTRE

G. FRONTIN



Op. 25

Vif et léger

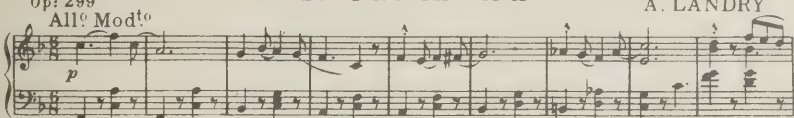
TARENTELLE

V. STAUB



EN PROMENADE

A. LANDRY

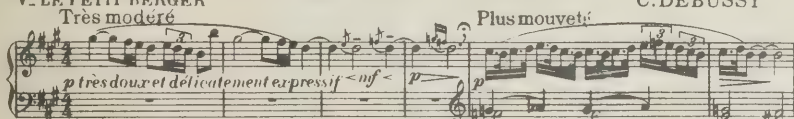


V. LE PETIT BERGER

Très modéré

CHILDREN'S CORNER

C. DEBUSSY



VALSETTE FLEURIE

M. PÉSSÉ

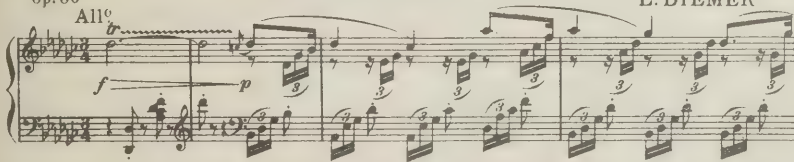


Op. 56

All.

IMPROMPTU - IDYLLE

L. DIEMER

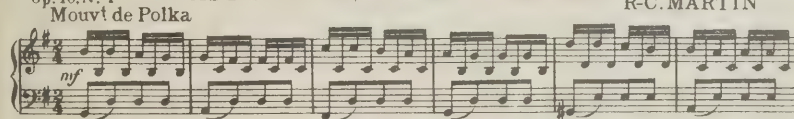


Op. 10, N. 1

Mouv. de Polka

ATTRAPERA, ATTRAPERA PAS!..

R-C. MARTIN



VI. VIELLE DILIGENCE

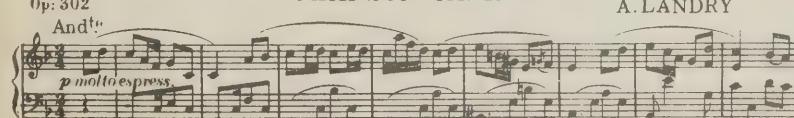
"EN BRETAGNE"

RHENÉ-BATON Op. 13, N. 6



CHANSON CÂLINE

A. LANDRY



IV. ANDALUZA

Vivo très rythmé et avec un sentiment sauvage

PIÈCES ESPAGNOLES

M. de FALLA

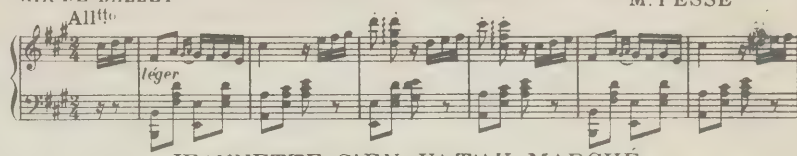


AIR DE BALLET

All.

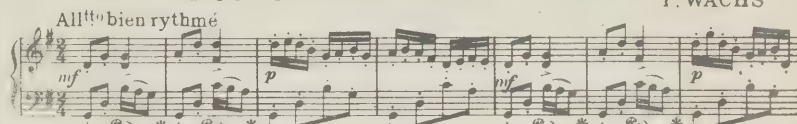
ROSES TRÉMIÈRES

M. PESSE



JEANNETTE S'EN VA-TAU MARCHÉ

P. WACHS

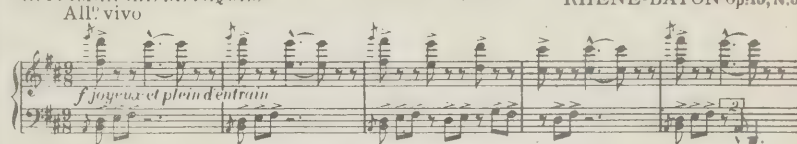


III. DIMANCHE DE PÂQUES

All. vivo

"EN BRETAGNE"

RHENÉ-BATON Op. 13, N. 3

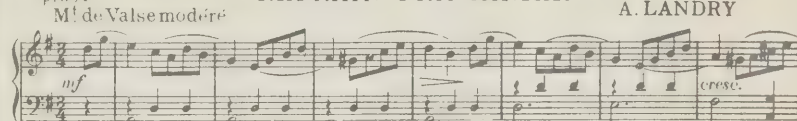


Op. 591

M. de Valse modéré

REFRAIN PRINTANIER

A. LANDRY



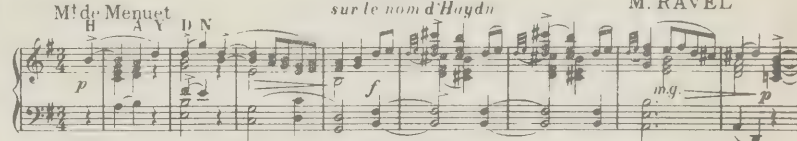
M. de Menuet

D. N.

MENUET

sur le nom d'Haydn

M. RAVEL



Op. 99

Très calme avec un sentiment expressif très profond

I. PRÉLUDE

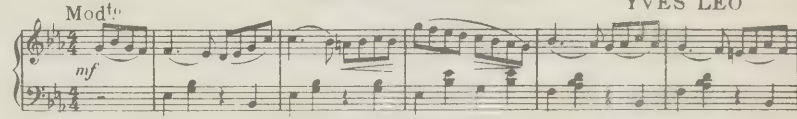
F. BINET



Mod.

SIMPLE HISTOIRE

YVES LÉO

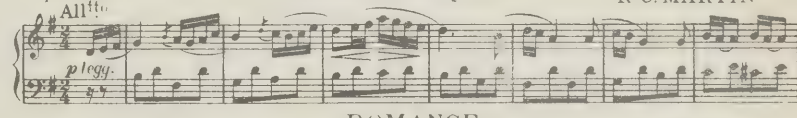


Op. 10, N. 5

All.

RONDO MOQUEUR

R-C. MARTIN

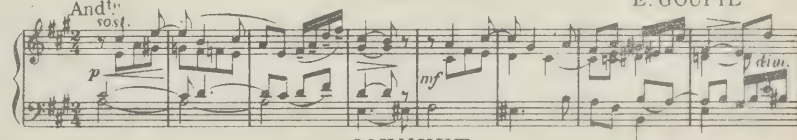


And.

v. s. s.

ROMANCE

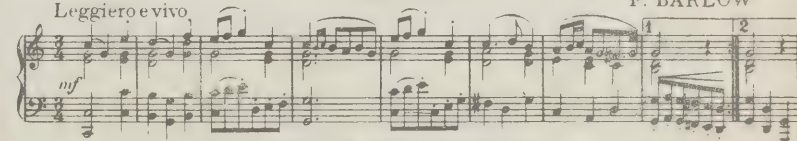
E. GOUPIL



Leggiero e vivo

MENUET

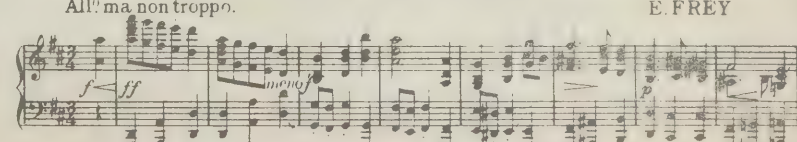
F. BARLOW



All. ma non troppo.

VALE DE CONCERT

E. FREY

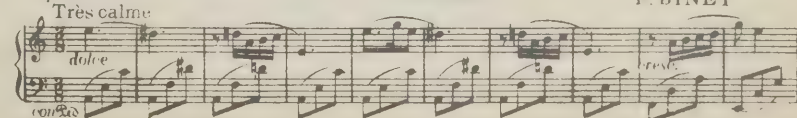


Op. 96

Très calme

NUIT TOMBANTE

F. BINET



Musique Moderne de Piano

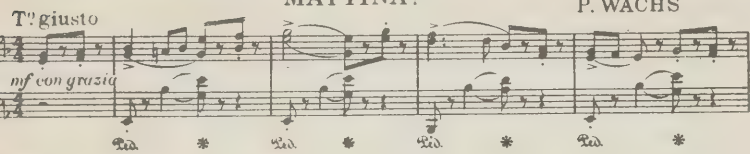
CHANSON GAIE

V. STAUB



MATTINA!

P. WACHS



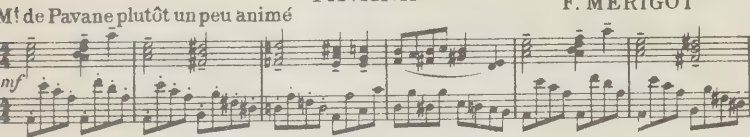
SUR LA ROUTE

F. BINET



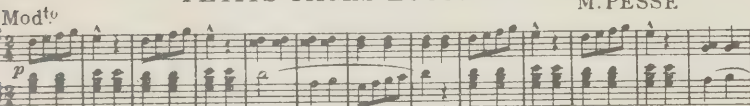
PAVANE

F. MÉRIGOT



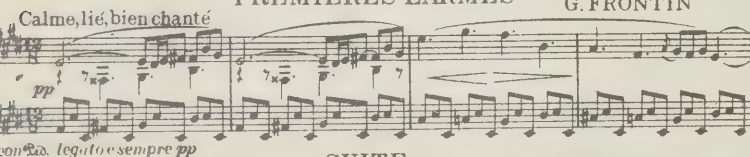
PETITS PAGES LOUIS XIII

M. PESSE



PREMIÈRES LARMES

G. FRONTIN



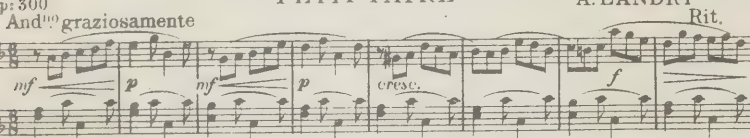
SUITE

C. SAINT-SAENS Op. 90



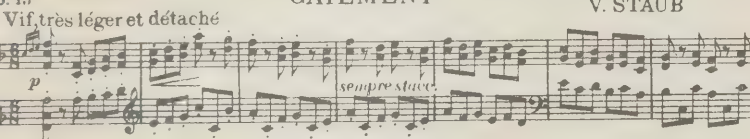
PETIT PÂTRE

A. LANDRY



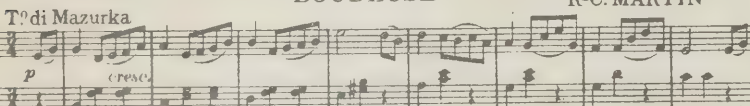
GAIEMENT

V. STAUB



BOUDEUSE

R-C. MARTIN



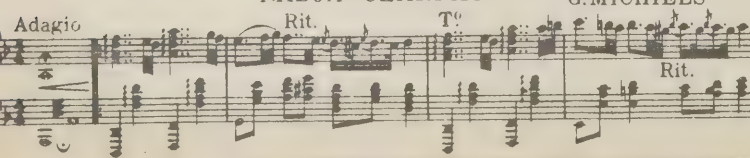
"EN BRETAGNE"

RHENÉ-BATON Op. 15 N° 4



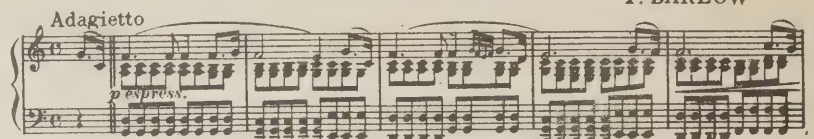
NADJA - CZARDAS

G. MICHIELS



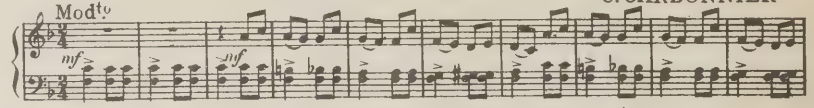
PENSÉES D'ADIEU

F. BARLOW



SOUVENIR CHAMPÊTRE

C. CARBONNIER



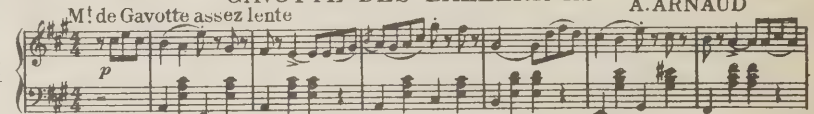
MUSETTE VILLAGEOISE

A. LANDRY



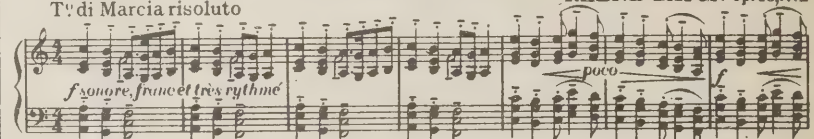
GAVOTTE DES BALLERINES

A. ARNAUD

II. RETOUR DU PARDON
T.^o di Marcia risoluto

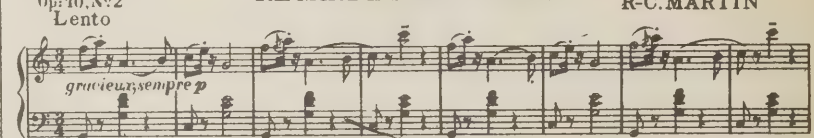
"EN BRETAGNE"

RHENÉ-BATON Op. 15, N° 2



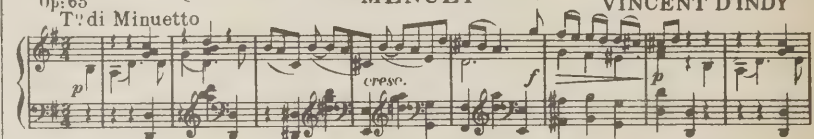
REGARDEZ-MOI DANSER!

R-C. MARTIN



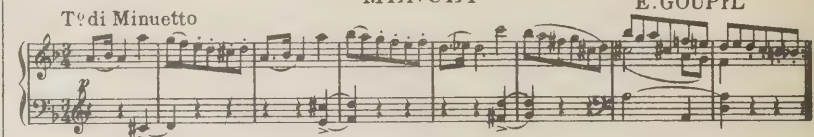
MENUET

VINCENT D'INDY



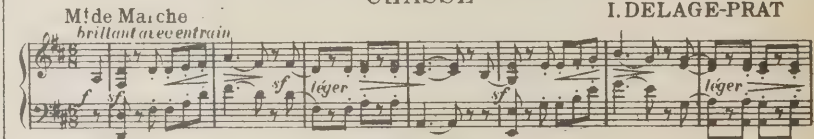
MENUET

E. GOUPIL



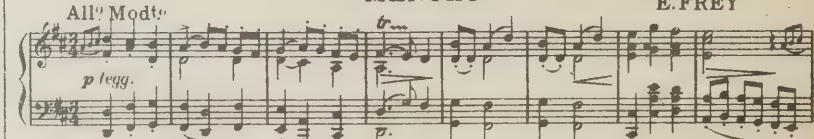
CHASSE

I. DELAGE-PRAT



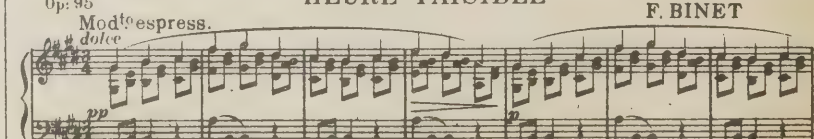
MENUET

E. FREY



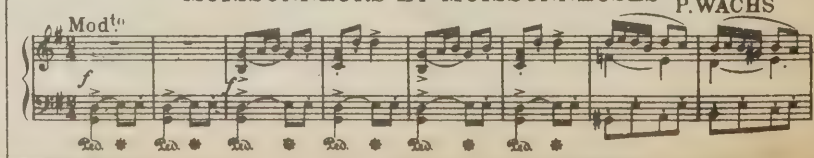
HEURE PAISIBLE

F. BINET



MOISSONNEURS ET MOISSONNEUSES

P. WACHS



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